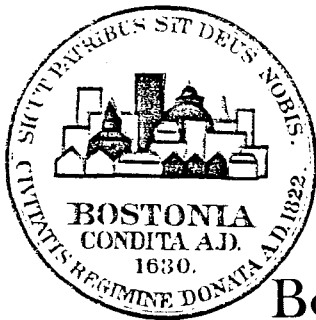


Berkeley Building

Boston Landmarks Commission Study Report



BERKELEY BUILDING



Boston Landmarks Commission

Report of the Boston Landmarks Commission

on the potential designation of

THE BERKELEY BUILDING

as a

LANDMARK

under Chapter 772 of the Acts of 1975, as amended

Approved: Judith B. McDonough (Date)

Approved: Pauline Chase Harrill 5-21-85 (Date)

(Chairman)

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1.0 LOCATION OF THE PROPERTY

1.1 Address: 414 - 426 Boylston Street, Boston, Ward 05.

Assessor's Parcel Number: 1157


1.2 Area in Which the Property is Located:

The Berkeley Building is located on the southeast corner of the intersection of Boylston and Berkeley Streets, within the Back Bay National Register District and adjacent to the Back Bay Architectural District. The building is diagonally across from the former Museum of of Natural History (now Bonwit Teller's). The west facade of the Berkeley Building faces the Coulton Building, a Putnam and Cox designed structure which retains the granite foundation and brick rear walls of the 1882 YMCA building, designed by Sturgis and Brigham, which burned in 1910.

The block on which the Berkeley Building is located may be among the strongest retail block in Back Bay, with clothing and shoe stores servicing both the neighborhood and the metropolitan area. Buildings are generally two, four, five and six stories, with structures of architectural significance at both ends and at mid-block.

1.3 Maps Showing Location:

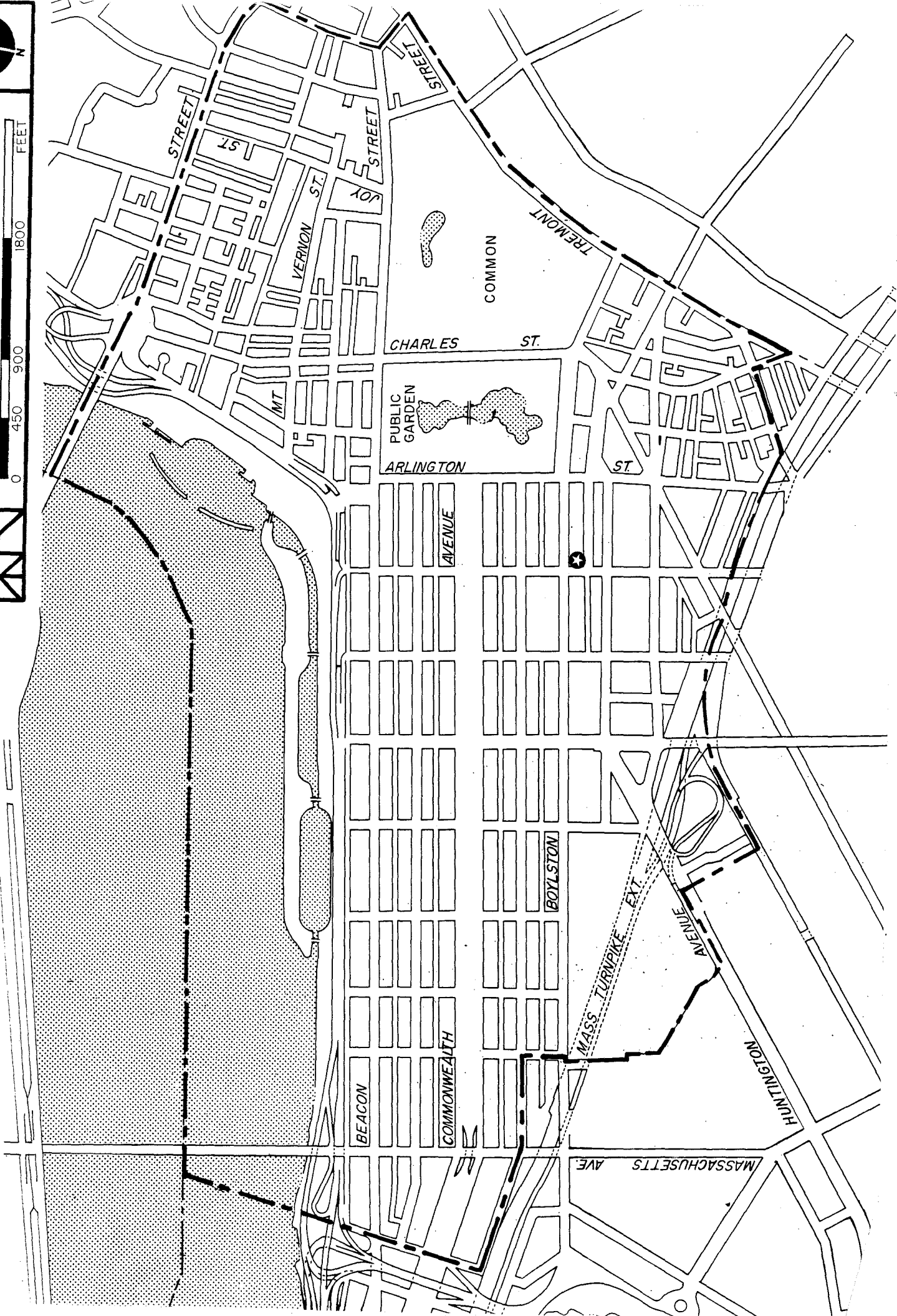
Attached.



BACK BAY / BEACON HILL /
BAY VILLAGE

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CAN



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2.0 DESCRIPTION

2.1 Type and Use:

The Berkeley Building is a six story, five by five bay commercial building with flat roof. Its use, as when built in 1905, is for ground level retail and upper story office space.

2.2 Physical Description:

The Berkeley Building is an elegant Beaux-Arts building dating from 1905. It is a steel frame structure with reinforced concrete and terra cotta blocks, with its principal facades on Boylston and Berkeley Streets clad in glazed white terra cotta, pierced by metal - framed window bays. The rear walls are of tan brick. In plan the building is rectangular at lower two floors, and approximately u-shaped for the upper stories, creating a rear light well.

The building's design achieves a strong vertical emphasis by its series of slender terra cotta piers which separate large window/spandrel areas and rise continuously through five stories above the ground floor retail base, terminating in broad segmental arches. Rich ornament is especially focused at the parapet level and in pier moldings flanking the wide central bay on Boylston Street.

The building's facades are symmetrically organized. That on Boylston Street features a larger, more elaborate central bay flanked on either side by two similar but simpler divisions. This central bay projects moderately, and is given particular emphasis by its width, depth and increased parapet height. It is flanked by narrow oriel bays (floors 3-5), and then by two non-projecting bays. Each of the outer bays is flanked by additional narrow bays. The overall rhythm established by the fenestration pattern is thus A-A-B-A-A, and within each of these major divisions, a rhythm of A (narrow) - B (broad) - A (narrow) openings.

In 1970-71 the original wooden pivoted windows and copper panels were replaced with bronze finished aluminum pivoted windows and insulated, bronze finished aluminum spandrel panels, and the Berkeley St. bay windows were replaced with bronze finish aluminum bay windows and insulated spandrelite spandrels.

Original or near-original storefront designs, extant at 414 and 416 feature extensive use of glass, with a single wooden door centrally recessed within a basket-arched enframenent. Projecting bay window display areas create a lively breakup of the pedestrian level facade. Narrow terra cotta piers separate individual storefronts. Brass hardware with a "B" in relief on the brass door handle plate also remains. Black and white ceramic tiles cover the entrance floors, and grillwork is found covering vent openings. Textured milk type glass arches are preserved over the doorways.

The other storefronts have had alterations ranging from enlarged and recessed entrances, to mirrored glass and polished granite surface treatments. Signage is equally diversified from the wooden sign board of Montgomery, Frost Lloyd's to the plastic and aluminum signage of the Boston Five Bank, Sarni Cleaners and the restaurant. The facade treatments appear to have preserved the original terra cotta facade behind existing alterations.

In 1905 the facade on Berkeley Street had an entrance under the central bay, balancing the Boylston Street facade. This central entry was flanked by paired oriel bays. Crowning the fifth floor bays was grillwork, very delicate and highly detailed in design.

The terra cotta ornamentation is particularly notable -- very fluid in design, exhibiting a unique sea motif. The central bay on Boylston Street sports two fish wrapping around the Berkeley Building sign with sea serpents and seaweed twisted about them. Projecting from the base of the center oriel bay is the face of a maiden with flowers adorning her hair, above her a capital with wings and a seashell wrapped in sea plant forms. To each side of the central bay window are bronze winged gargoyles grasping links of chain from their mouths. There is evidence that these gargoyles were originally gas lights. The top of the central bay boasts matching cornucopias, spilling out the harvest of the sea.

This highly ornate terra cotta craftsmanship is repeated throughout the entire facade. Every column and keystone is decorated in great detail. Small details such as knotted rope at the base of pilasters and twisted vines around them bring the entire facade to life. The building originally had a gothic inspired ballustrade that crowned the existing cornice and parapet, since removed. From the central parapet hung a great golden bird with a suspended lantern. This was removed after the 1930's for assumed safety reasons.

The rear facade of the Berkeley Building does not have any ornamentation but is designed with light colored brick and an airy light trap, which allows the light to reflect. There is evidence of brick replacement and disrepair visible by discoloration and variety in brick. There is also a stair stepping window pattern at the center of the rear, allowing light to enter the interior stair.

2.3 Photographs:

Attached.



Berkeley Building, c. 1920's. Courtesy of The Society for

Neg. no. 5070-B

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2001

9-145



Berkeley Building at Boylston
and Berkeley Streets.
North and west elevations.

BLC, 1985



Berkeley Building at Berkeley
and Providence Streets.
West and south elevations.

BLC, 1985



Berkeley Building, Boylston St.
northern elevation
BLC, 1985

3.0 SIGNIFICANCE

The Berkeley Building, constructed in 1905, is of major significance to the Back Bay and Boston as a distinguished Beaux Arts Style, gracefully ornamented steel frame, terra cotta-clad commercial building which retains a high degree of intactness and is one of the city's most notable commercial buildings of the early twentieth century. Of considerable importance as an outstanding work of architects Stephen Codman and Constant Desire Despradelle, the Berkeley Building is also among the city's best examples of the use of architectural terra cotta. Boylston Street underwent considerable commercial development early in the 20th century, and the Berkeley Building remains as a handsome example of that development period. The near-original condition of the storefronts at #414 and #416 is particularly rare.

3.1 Historical Associations

Originally a tidal backwash separating the Boston peninsula along its western border from the town of Brookline, the Back Bay was dammed and used intermittently but ineffectively through the first half of the nineteenth century for milling operations. The tidal flats were filled in a process that began in 1857 at Arlington Street and continued west until the late 1880's, when all the marsh once separating Boston and Brookline had been reclaimed. With the creation of over four hundred fifty acres of dry, usable land, it was one of the largest land reclamations ever undertaken in America.

The new area was laid out as a fashionable residential district, the plan being executed by the architect Arthur Gilman in 1856. He had travelled in Europe and was acquainted with Baron Haussmann's accomplishments in replanning and rebuilding portions of Paris. Gilman's designs for the Back Bay is a reflection of the burgeoning American interest in French architecture and city planning. With Commonwealth Avenue as its spine, the Public Garden at its eastern boundary and Charlesgate at its western end, the Back Bay represents the first successful attempt in America at realizing the monumental effect of open spaces, grand boulevards, and imposing vistas, only possible in this kind of large scale city planning.

The cohesiveness of the plan was insured by a number of farsighted zoning and building restrictions, including mandatory building setbacks (20-25 ft. from the street curb), limiting of building heights, and confining of building materials to masonry and brick. In this way the often bewildering array of eclectic styles was unified and subordinated to a composition that emphasized the block front and accentuated the uncluttered sweep of the Back Bay boulevards.

Boylston Street in the new area was planned for institutional uses including the lots of Copley Square, the Public Library, Massachusetts Institute of Technology, and the Museums of Fine Arts and of Natural History, while railway yards occupied considerable perimeter lands to the south. Boston's nationally influential position in architectural design during the late 19th century is reflected particularly with the institutions which chose to move here. H.H. Richardson's Trinity Church (1872) and McKim's Boston Public Library (1889) are internationally significant. Of similar prominence along Boylston Street are the former Museum of Natural History (now Bonwit Teller's, William G. Preston, 1863); Arlington Street Church (Arthur Gilman, 1861); and Old South Church (Cummings and Sears, 1874.)

Boylston Street became the focus of the Back Bay's business and cultural activity, along the street is found a significant collection of commercial buildings which reflect a variety of architectural modes prevalent from the late 19th century into the 20th century in Boston. As a group, these buildings portray the changing character of the street through its history. The common eclecticism of the period's commercial architectural styles represented include the Romanesque, Pier and Spandrel Commercial, and Beaux Arts modes. Although the first level storefronts of the buildings have been altered through the years, the upper stories generally remain intact.

Note: the preceding section on historical significance is largely excerpted from The Back Bay Residential District, Back Bay Architectural Commission, 1984; The Back Bay Historic District National Register Nomination, 1973 and the Boylston Street Zoning Study Interim Report, BRA, 1985.

The Berkeley Building was built in 1905 for the Berkeley Hotel Trust (Charles R. Sturgis, Trustee) to the designs of Codman and Despradelle, by Edward Gilbert and Company of Philadelphia, builders. Its terra cotta was supplied by the Atlantic Terra Cotta Company of New York City.

Contemporary accounts of 1905 referred to "The new building at Boylston and Berkeley Streets, a subject of hot discussion ... No commercial building erected in Boston has in all probability ever excited more heated discussion than the Berkeley Galleries now nearly completed at the corner of Boylston and Berkeley streets a case in which the disagreement is simply among artistic doctors."¹

The first tenants of the building were businesses such as the Pelton Piano Company, Sampler Corsets, and Louis H. Werner Furs. Other shops included art wares, jewelry, and gowns.

3.2 Architectural Significance

The Berkeley Building is of major architectural significance as an outstanding work of Stephen Codman and Constant Desire Despradelle. It is a distinguished example of a Beaux Arts Style, gracefully ornamented steel frame, terra cotta-clad commercial building which retains a high degree of intactness and is one of Boston's most notable commercial buildings of the early twentieth century.

The Berkeley Building is also among the city's best examples of the use of architectural terra cotta, a kiln-fired clay building material which came into use in the United States after the Civil War. Its first use on a large scale was in the old Boston Museum of Fine Arts in Copley Square (1870-71) by Sturgis and Brigham.²

Authors Nancy D. Berryman and Susan M. Tindall have noted the following: "Terra cotta cladding was extremely popular from the 1890s through the first third of the twentieth century. It sheathed the early skyscrapers of the Chicago School of Architecture, the set-back structures of the Art Deco Movement, the commercial buildings on neighborhood and Main Street business strips and opulent movie palaces. It was essential to the designs of

architectural giants such as Adler and Sullivan; Burnham and Root; Holabird and Roche; Cass Gilbert. . . . The material was also mass produced and ornament, available from catalogues, appears on thousands of small commercial and residential buildings."³

The popularity of terra cotta can be attributed in part to its fireproof nature, durability and aesthetic potential. Standardized production techniques allowed architects to incorporate intricate sculptural detailing at a fraction of the cost of carved stone. Glazed (or enameled) terra cotta of the type used on the Berkeley Building reached the height of its popularity during the period from about 1890 to 1915, after which it was gradually replaced by cast stone. Those terra cotta buildings which remain, particularly fine examples such as the Berkeley Building, are testimony to the interdependence of design, craftsmanship, and building technology.

Terra cotta was first used in this country its natural dark reddish-brown color as ornament in conjunction with brick and brownstone, especially in the late 19th century's Queen Anne and Richardsonian Romanesque architectural styles, where the material was an integral part of the load-bearing masonry unit. In 1873 terra cotta tiles were first used in Chicago as for fire-proofing a metal frame building.⁴ Its third, and most visible use, was as an exterior surface material when anchoring systems had been devised to join terra cotta wall and decorative units to metal structural frames. As tastes in architectural design shifted toward the end of the century, influenced by the 1893 World's Columbian Exposition in Chicago, light colored wall surfaces became popular. Terra cotta could be executed in the rich sculptural effects desired for Beaux Arts styles and in a variety of colors depending on the clays and glazes used. The Berkeley Building's design is a reflection of the structural and aesthetic patterns made possible by these new technologies.

The Beaux Arts style takes its name from the Ecole des Beaux Arts in Paris, which during the late 19th and early 20th centuries was unrivaled in reputation among schools of architecture. The first two Americans to attend, Richard Morris Hunt and Henry Hobson Richardson, set the example for succeeding generations of architects, particularly in the period from 1890 to 1930. By the turn of the century, the profession was dominated by men who had trained at the Ecole.

Training at the Ecole emphasized the traditional and monumental. As explained by architectural historian William Jordy, the aim of Beaux Arts composition was to achieve "a stable harmony dependent on an emphasis on mass."⁵ Plans were typically symmetrical, and masses were generally bounded along the ground level, sides, and cornice of a structure. The Beaux Arts aesthetic emphasized the use of traditional forms. According to Jordy, the Ecole taught that "the past provided vocabularies of form and compositional themes from which the present should learn;" in other words, that "current design should be evolutionary rather than revolutionary."⁶

Results of the Boston Landmarks Commission's 1980 Central Business District Survey reveal extant commercial buildings with terra cotta trim in conjunction with other materials (often brick) dating from the early 1890's. The earliest identified is the 1892 building at 146-154 Lincoln (Winslow & Wetherell, architects). The Worthington Building (1894; Fehmer and Page; 31-33 State St.) employs terra cotta in combination with tan brick and limestone, while Cass Gilbert's Second Brazer Building (1896; 25-29 State St.) is entirely faced with terra cotta above the second story. A particularly outstanding use of terra cotta is found in the Proctor Building, 100-106 Bedford (1896-7, Winslow and Wetherell; a Boston Landmark). Survey statistics show terra cotta in use through the 1920's and as late as 1932 (119-123 Causeway; insensitively remodeled) in the city.

Design characteristics similar to the Berkeley Building are found in the terra cotta Blake Building of 1908 (485-499 Washington St., A.H. Bowditch, architect), which originally had large-windowed lower stories, projecting oriels, tri-partite window schemes, and an elaborate crowning parapet with finials defining bay divisions. The Little Building, 74-94 Boylston St., designed by Blackall, Clapp and Whittemore was built 1915-17 and is faced with cast stone and features similar elements.

Constant Desire Despradelle (1862-1912) was a highly esteemed French architect trained at the Ecole des Beaux Arts in Paris, who began teaching in 1893 at the Massachusetts Institute of Technology. In the article "Master Draftsman," Pencil Points Francis S. Swales noted Despradelle's recognition "of the artistic value of the vertical characteristic of the American type of office building construction." The Architectural Record in 1913 included discussion of the memorial exhibition held that year. About one of Despradelle's skyscraper drawings, author Frank A. Bourne commented that the architect "always insisted that this was one of the conditions of skyscraper design -- practically to put a building on a plate glass base with as much circulation at the ground level as possible; this characteristic is found in the mercantile buildings which he designed".⁷ This aspect of design is certainly seen in the Berkeley Building.

Following Despradelle's death, an article in the Institute's Technology Review included the following account of his career:

Constant Desire Despradelle was born in Chaumont, France, May 20, 1862. After a thorough academic preparation he entered the Ecole des Beaux Arts, Paris, at the age of twenty, where he was admitted first among one hundred and forty candidates. From 1882 to 1889 he was a student of architecture at that great national school of the Atelier Pascal. From the beginning his progress was marked with brilliant successes. In 1884 he was awarded the Prix de la Societe Centrale des Architectes Francais, and in the same year he won the famous Rougevin, Deschaumes, Edouard Labarre, and Bouwens prizes. In 1886 he received the diploma, Architecte Diplome de Gouvernement, familiarly known as the A.D.G. In the Concours de Rome of 1889 he took the highest rank, with the title Premier Second Grand Prix de Rome. In this same year he became Laureat de l'Institut de France.

Next followed a period of continental travel, after which M. Despradelle was appointed assistant architectural inspector for the French Government. He soon became inspector, and later collaborator of Public Buildings and National Palaces, with headquarters in Paris. In this last capacity he was employed upon numerous important edifices, such as the Ministry of Agriculture and Commerce, the National Library, the Bank of France, the residence of President Grevy, etc. In the midst of this busy life he still maintained an active interest in the Ecole des Beaux Arts, and in the Institut de France, taking part in the higher grades of their academic competitions.

His career was thus already well founded by notable achievement when, in response to a call to further the progress of his art and profession by teaching here the educational methods developed in his own country, he left France to accept the position of Rotch professor of architecture at the Massachusetts Institute of Technology. He came here in 1893, and in the past nineteen years he devoted himself to instruction in architecture, maintaining at the same time active practice of his profession in his new environment.

Even while in America the French government followed his career with satisfaction, for in 1899 Professor Despradelle was made Officier d'Academie. In 1900 he was awarded the first gold medal of the Paris Salon for the design of a monument, the "Beacon of Progress," to glorify the American nation. The award of this medal placed him "hors concours," and two drawings of this design were purchased by the government for the Luxembourg - a rare honor for an architect. In this same year, 1900, he was made Officier de l'Instruction Publique. In 1910 he was elected Membre Correspondant de l'Institut de France, Academie des Beaux Arts, one of the highest honors that can be conferred by France.

In the practice of his profession in America he was also the recipient of many honors. In 1899 he received one of the first awards of the Phoebe Hearst Competition for the University of California, and later he was made a member of its permanent board of advisers. In 1901 he was appointed consulting architect of the new building of the Boston Museum of Fine Arts. In collaboration with his partner, Mr. Stephen Codman, he designed numerous private buildings, factories, office buildings, hospitals, etc., and won among recent competitions of importance that for the Peter Bent Brigham Hospital in Boston [constructed 1911-1913, Huntington Ave. at Brigham Circle]. As an architect his talent was unusually fertile and original, with a quality of noble poetry which is found expressed with such art and cultured skill in his "Beacon of Progress," as to place this work in the first rank of truly great architectural conception.

In 1910 his great ability as a teacher coupled with his high professional training brought him the appointment of Special Lecturer on Architectural Design at Harvard University.⁸

Despradelle also served in an advisory capacity for the Museum of Fine Arts (architect, Guy Lowell), the design for the location of MIT's new buildings in Cambridge, and Harvard Library (in collaboration with C.A. Coolidge and Guy Lowell).

Stephen R.H. Codman was a Harvard graduate who came from a prominent Boston family, who "despite his great wealth has devoted his time and talent to architecture and studied at home and abroad."⁹ City Directories indicate he was a partner with Arthur W. Wheelwright in 1893, and with Despradelle 1906-1944. He was also listed individually during the years 1894-1911 and 1924-1936. Codman designed buildings at 105-119 Merrimac, 134-142 Portland, 81-83 Essex St. (Pelham Building, 1899) and 7-11 Merchants Row in the Central Business District. In addition to the Peter Bent Brigham Hospital, the partnership of Codman and Despradelle was responsible for the design of the industrial building at 216-246 Causeway St.

3.3 Relationship to the Criteria for Landmark Designation:

The Berkeley Building clearly meets the criteria for landmark designation as established by Section 4 of Chapter 772 of the Acts of 1975 in that it is of distinguished architectural design, embodying distinctive characteristics of a type inherently valuable for study of the Beaux Arts period and style, and method of employing terra cotta construction, and as a notable work by an internationally-recognized architect.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value: \$6,887,900.00 (FY 1985)

4.2 Current Ownership and Status:

According to the Boston Assessor's records, the building is currently owned by A.W. Perry, Inc. of 44 Bromfield Street, Boston, 02108. It is structurally sound and in good repair. At street level on Boylston Street are located Montgomery- Frost- Lloyd's Co., Inc., The Narragansett, Cooley's Marco Polo, the Boston Five Savings Bank and two decorative arts businesses. A restaurant, Sarni Cleaners and the Boston Five occupy the ground floor of the Berkeley Street side. The remaining floors are used by businesses of the Decorative Arts Center.

5.0 PLANNING CONTEXT

Current Planning Issues*

In recent years, the Back Bay has become an increasingly popular place to both live and work. As a result, the neighborhood has experienced a wave of renovation and new construction. Over 4.5 million square feet of office and mixed use development has been added to the Back Bay commercial sector alone.

Major developments include One Exeter Plaza (699 Boylston Street), a 15 floor, 207,000 square foot (gross) office and retail project facing the Boston Public Library; Copley Place, a 3.7 million square foot office, hotel and retail complex; 399 Boylston Street, a 13 floor, 230,000 square foot (gross) mixed use office and retail project; the rehabilitation of the Warren Chambers Building at 419 Boylston Street; and expansion of the Hynes Auditorium through a major renovation of the existing facility. The latter project is scheduled to be completed in 1987-1988.

Proposed projects include 500 Boylston Street, a 1,378,590 square foot (gross) mixed-use office and retail project bounded by Boylston, Berkeley, and Clarendon Streets and by St. James Avenue. The proposed height is 25 floors (87 feet to the cornice line along Boylston Street and 330 feet to the cornice line along St. James Avenue. Below grade parking for 1,000 spaces (625 public) will be provided. The western component of the project is scheduled for completion in 1987 and the eastern component in 1988.

Other proposals include 857 Boylston Street, a mixed-use office and retail project proposed to contain approximately 132,000 square feet (gross) of floor area, including 29 below grade parking spaces; the Prudential Center's addition of approximately 400,000 square feet (gross) of retail space, approximately 1,300,000 square feet (gross) of new office space, a new 250 room hotel, 400 unit residential development, 500 additional parking spaces and a complete reworking of Prudential's Plaza area; Park Square Building addition of 115,000 square feet (gross) of new office space.

Existing development controls, instituted at a time of little economic growth in the Back Bay, are no longer considered adequate. If development of substantial magnitude continues at its present rate, and is not addressed through revisions to the zoning code, living and working conditions in the Back Bay may be severely affected. In particular, additional development on the north side of Boylston Street - if built to the height (155 feet) and density (FAR 10) now permitted by existing zoning regulations - could produce intolerable conditions. Concerns include shadows on Newbury Street, greater traffic congestion on already heavily burdened east-west cross street such as Berkeley and Clarendon, crowded sidewalks and public spaces, and the "canyonization" of Boylston Street itself.

Currently, the block on which the Berkeley Building stands is zoned B8, allowing for Retail and Business office use with a FAR maximum of 8.0 permitted. The BRA, as the City's planning and zoning agency, has undertaken a study of Boylston Street in order to determine what changes in development policy are needed. Preliminary recommendations include the control of height and mass of new buildings in order to strengthen the uniformity of Boylston Street's urban design and expansion of the Back Bay Architectural District to

promote the conservation of architecturally prominent buildings on Boylston Street's south side.

*This section is largely excerpted from the Boylston Street Zoning Study Interim Report, BRA, 1985.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives:

Both the significance of the structure and the language of the Commission's enabling statute, which precludes all but landmark designation in the central city, indicate designation as a Landmark.

The Commission also retains the option of not designating the building as a Landmark.

An alternative identified in the March 1985 Boylston Street Zoning Study of the BRA is to expand the existing boundary of the Back Bay Architectural district to include the southern frontage of Boylston Street.

6.2 Impact of Alternatives:

Landmark designation under Chapter 772 would require the review of physical changes to the building exterior in accordance with standards and criteria adopted as part of the designation. It would not, however, affect the use of or treatment of the building interior.

The building is within the Back Bay Historic District listed on the National Register of Historic Places. Protection from federal, federally-licensed or federally assisted actions is provided by the inclusion of the building in this National Register District and is undertaken by the Section 106 Review process. National Register listing also provides various federal income tax incentives for rehabilitation under the provisions of the Economic Recovery Tax Act of 1981. Properties within a National Register Historic District are eligible to take advantage of these provisions once it is determined that a) the rehabilitation can be certified according to the Tax Act and b) that the building contributes to the historic character of the district; this building clearly meets the criteria.

Similar protection from state-sponsored activities is achieved by the concurrent listings of all National Register properties in the recently created State Register of Historic Places under Chapter 152, General Laws.

Failure to designate the building as a Landmark would mean the City could offer no protection to the structure or guidance to present or future owners.

Expansion of the Back Bay Architectural District would extend the design review jurisdiction of the Back Bay Architectural Commission to the rest of Boylston Street and thus include the Berkeley Building.

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the building at 414-426 Boylston Street be designated as a Landmark under Chapter 772 of the Acts of 1975, as amended. The Standards and Criteria for administering the regulatory functions provided for in Chapter 772 are attached.

8.0 BOSTON LANDMARKS COMMISSION - STANDARDS AND CRITERIA

8.1 Introductory Statement on Standards and Criteria to be Used in Evaluating Applications for Certificates

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the Acts of 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of the Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

4/5/78

Introductory Statement on Standards and Criteria
page two

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

BOSTON LANDMARKS COMMISSION

8.2 General Standards and Criteria

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.

General Standards and Criteria
Page two

8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

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II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

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E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

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G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setbacks shall be utilized.
 - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

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3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
 - b) Quality of illumination on building exterior.
 - c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - a) Accurate representation of the original period, based on physical or documentary evidence.
 - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

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- c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
- 4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
- 5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

- 1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
- 2. Factors that will be considered include:
 - a) Compatibility with the original property's integrity in scale, materials and character.
 - b) Historic association with the property.
 - c) Quality in the design and execution of the addition.
 - d) Functional usefulness.

9.0 SPECIFIC STANDARDS AND CRITERIA, The Berkeley Building

I. GENERAL:

- A. The General Intent is to preserve the overall character of the Berkeley Building and the contribution of its exterior to the character of the Boylston Street commercial business district. Essential to the building's overall character are its economic vitality and the presence of tenants reflecting the variety of its surrounding district. The economic character of the building shall be considered accordingly in the interpretation and implementation of these standards and criteria.
- B. Landmark Designation will apply to the the exterior of the entire building and is not intended to limit its interior renovation. The ground floor of the Providence Street facade, however, will be exempt from review.

II. MASONRY WALLS (Boylston and Berkeley Street elevations):

A. Openings

1. No new openings will be allowed in masonry walls, except for the east (party) wall and rear light court wall.
2. No existing openings will be filled in or changed in size unless to restore the size of the original opening.

B. Ornamentation

Every effort shall be made to preserve all detail and ornamentation on the facade when at all feasible. No new work that may cause damage to the terra cotta facade and decoration will be permitted.

C. Cleaning Repair and Repointing

1. No abrasive cleaning shall be done. Except as otherwise approved by the BLC, all repair of the terra cotta should conform to those standards recommended in "Preservation Brief Number 7, The Preservation of Historic Glazed Architectural Terra Cotta", published by the Technical Preservation Services Division of the U.S. Department of the Interior, June, 1979. (Available from BLC).
2. Any repair and restoration of terra cotta should be developed in consultation with a masonry conservator. Particular attention shall be paid to the replacement of any fractured terra cotta panels.

D. Paint

No surfaces (other than wood or metal) are to be painted.

E. Chimneys

New chimneys or related duct work must be located in a place where they will not be open to public view or will be minimally visible.

III. WINDOWS

A. Sash and Frames

1. Existing window openings on upper levels will remain, unchanged except for the rear light court where changes can occur. Double-glazed glass and associated window accessories may be used after a determination by the BLC that such use does not compromise the architectural integrity of the structure. See specific section on Storefronts.

2. Existing sash may be replaced when necessary. Replacement of the existing sash shall closely resemble the configuration and materials of the original window assemblies.

3. New Window frames shall match existing frame. Window frame finish should correspond to the colors and materials traditionally used on the structure.

B. Grills

Exterior roll-down security grills shall not be used except where alternate security equipment is not feasible. When used the open weave variety is preferred.

IV. STREET FRONTS:

1. No new materials will be applied without the review and approval by the Landmarks Commission.

2. Retention of the original storefronts at 414 and 416 Boylston Street, including original details and fittings, is strongly encouraged.

3. The installation of a new storefront system that closely resembles the original is encouraged. Reconfiguration of the entrance to the building so that two of the storefronts presently entered from the lobby will be entered from Boylston Street is also encouraged, as it represents a change in the direction of the original design of the building. The new entrances from Boylston Street should accord with the character of the building. It is recognized that adaptation to the storefronts may be necessary to meet the display requirements of different types of tenants, but that such adaptation should complement the overall design of the building. If a contemporary storefront system is to be installed, it should relate to the vertical piers of the upper elevations, and overall design should be as unified as possible along Boylston and Berkeley Streets with due consideration to tenants' display requirements.

V. CANOPY AND AWNINGS:

No awnings will be allowed on windows on the upper elevations. Awnings over storefront openings shall not obscure any significant architectural detailing.

VI. SIGNAGE:

All designs for signs shall be reviewed and approved by the Landmarks Commission staff. With due consideration to marketing constraints and tenants' trademarks and logos, signs should relate to the architectural detailing of the storefronts and the general placement of exterior signs should be consistent. Illuminated signs boxes on the exterior are not encouraged.

VII. ROOFS:

A. New construction:

The construction of additional stories is not allowed.

B. Penthouses:

Any penthouse shall be so constructed as to have minimal effect upon the appearance of the building from Boylston Street and shall be integrated into the overall design of the building with respect to scale, massing, color, texture, and fenestration.

C. Repairs and Reconstruction of Roof

Repairs to, and reconstruction of, the roof having no effect on the appearance of the building from the street or the architecturally important structure are permitted. The building owners may elect to use such materials that they deem well suited to the preservation of the building and the safeguarding of its interior.

VIII. Light Wells

In recognition of its diminished value for its original purpose and economic constraints in building operation, incorporation of the light wells into some or all of the floors of the building may be permitted to the extent that such incorporation does not destroy these architectural assets of the structure on which the designation is based.

IX. BALCONIES

1. Repainting and general repair of fire escapes is recommended. (There are currently no exterior fire escapes on the structure.)

2. No addition of new balconies will be allowed, except on the Providence Street elevation. (There are currently no balconies on the structure.)

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